

# record research

ISSUE 65  
DECEMBER 1964

30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.

MERRY CHRISTMAS AND A HAPPY NEW YEAR

*Occie Howard's Orch.*

*CONCERT RECORD LABEL*

FORM 3547 REQUESTED



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*BEATLEST. BLUES  
CNC 1006*



DISTINGUISHED STAFFERS AND FELLOW RESEARCHERS - (FROM LEFT TO RIGHT) - TOP ROW: VICTORIA SPIVEY; GROUP - Standees- Zaccanino, Kunstadt, Kelly, Sheatsley, Helbrook. -Kneeling- Armagnac, Mantler, P. Grenow, Flakser, Allen, Kendziora, Driggs and E. Earle; GROUP -Standees- Flakser, Driggs, Zacc, Kunstadt, Helbrook, Armagnac, Marshall Stearns, Kendziora. -Kneeling- Kelly, DuPage, Mike Lipskin, Rotante, Sheldon Harris.; GROUP - relaxing! THIRD ROW: PERRY ARMAGNAC; FRANK KELLY; BOB COLTON; WOODY BACKENSTO; WALTER C. ALLEN.; SECOND ROW: LEN KUNSTADT; ERNIE SMITH; JEANN RONI FAILLOWS and JACK BRADLEY; PAUL SHEATSLEY; CARL KENDZIORA. BOTTOM ROW: ANN and SAM CHARTERS; GROUP - Seated (front)- Armagnac, Kendziora, Kunstadt, Allen, Mantler, Helbrook, Paul Charesh. Seated (rear)- Flakser, DuPage, Backensto, Kelly, Zacc; GROUP - Seated (front)- Bjorn Englund, Kunstadt, Sheatsley, Allen, ? . Seated (rear)- Harrison Smith, Kendziora, Armagnac, Rotante, Flakser; GROUP - Messrs. DuPage, Backensto & Kelly.





# RHYTHM & BLUES

JIMMY WITHERSPOON

## DISCOGRAPHY

By  
**ANTHONY  
ROTANTE**  
PART 4

### JIMMY WITHERSPOON ON "CHECKER"

Cashbox 7/10/54; Checker Records signs Jimmy Witherspoon to an exclusive contract. Artist was recently with Federal Records. First sides have been cut.

JIMMY WITHERSPOON probably Willie Dixon(b)  
Chicago, Ca. June 1954  
U7661 WHEN THE LIGHTS GO OUT Checker 798,LP2973  
Vogue V2420, Argo LP4026

U7664 BIG DADDY Checker 798  
ALL THAT'S GOOD Vogue V2420

Cashbox 12/18/54; Jimmy Witherspoon in town(Chicago) for a record date.

JIMMY WITHERSPOON with Willie Dixon(b) and others  
Chicago, about Dec 1954  
U7748 TIME BRINGS ABOUT A CHANGE Checker 810,Argo LP4034  
U7750 WAITING FOR YOUR RETURN " "

JIMMY WITHERSPOON with Eddie Chamblee(ts); Willie Dixon(b) and others  
Chicago, mid-1955  
U7847 IT AINT NO SECRET Checker 826,LP2973,Argo LP4027  
U7848 WHY DO I LOVE YOU LIKE I DO Checker 826  
LP2973 and Argo LP4026,4027 & 4034, all anthologies

Some background notes at this point:(Past JW research)  
A Jimmy Witherspoon discography, compiled by Jorgen Jepsen, appeared in The Discophile(No.36 - June 1954); Subsequently, the "Federal" sessions were listed in detail (by Kurt Mohr) in "Jazz Statistics"(No.5 - April 1957).  
IN THE NEXT ISSUE WE SHALL CONTINUE WITH JW'S ATLANTIC, VICTOR AND WORLD PACIFIC LISTINGS.

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## RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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### REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

### THE FOLLOWING BACK ISSUES ARE NOW AVAILABLE:

#### BLUES RESEARCH

Issue 5: COVERING WEST COAST - IRMA, JUKE BOX, SPECIALTY, FIDELITY, SPIRE, SELECTIVE, BIG TOWN, RHYTHM, MURRAY, DOWN TOWN, PLYMOUTH, FLASH, PULL, SPARK & REVISION OF GOLD STAR & TRUMPET

Issue 6: GOSPEL: APOLLO, ATLANTIC, GOTHAM, CANDY, HAVEN, SITTIN' IN WITH GOSPEL (Phila.), GOSPEL (Newark).

Issue 7: The MODERN Label

Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.

Issue 9: NASHBORO, EXCELLO, NASCO, ZIL, BLUES & REVIEWS (Barry Hansen) DISCOGRAPHY OF JOHN BRIM.

Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).

Issue 11: ACE, SUN, GOLDBAND, BULLET

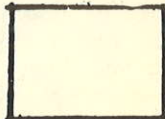
Issue 12: (coming) covering some R&B series of the major companies.

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### THE FILM CAREER OF MAMIE SMITH

by Ernest R. Smith

Issue 64 (November 1934, page 9) of RECORD RESEARCH carried a letter from a Mr. Carl Koerbel, Santa Monica, California in which he corrected several film facts that appeared in your article on Mamie Smith. (RR57)

For the record, I'd like to set down as much as I know regarding Mamie Smith's film career. Collecting and analyzing jazz in the films is my particular field of study and I felt that we should clear the air about Mamie's film appearances.

Any accurate and responsible research about motion pictures is a highly hazardous one, particularly regarding the early years, because one has to see (and hear) a film before one can make any final judgement as to the content. As you can guess, screening sound films of the earlier vintage is possible only through time-consuming and painstaking persistence. Even more frustrating is the fact that the very first sound efforts were made in the area of experimental short subjects. For example, the earliest Vitaphone output was a combination of film and disc. Therefore, while you may run into an elusive print here and there, most often the accompanying disc is not available.

I had the good (and bad) fortune of unearthing a cache of some 30 Vitaphone shorts that were part of the very early sound years. Among these were such eye-watering titles as Segar Ellis and His Embassy Club Orchestra; Grace Johnson and the Indiana Five; The Morrissey and Miller Vitaphone Revue; Ben Pollack and his Park Central Orchestra; Sissle and Blake. I never located the discs and because the film found was 35mm negative, I couldn't obtain 16mm prints unless I went to enormous expense to obtain conversion prints. Therefore, I had no way of screening the content of these films, leaving their documentation of early jazz history-on-film uncertain.

To get to the point, Mr. Koerbel states JAILHOUSE BLUES was released in February 16, 1942 by Universal, as checked in the 25th Annual Edition of the Film Daily Yearbook. (of which I have a complete set from 1925 to the present). Checking this issue does not list Mamie Smith in the cast. True, the title is identical, but the character of the cast of this 1942 film makes Mamie's appearance very unlikely.

A far better source for title and copyright authenticity is the Catalog of Copyright Entries - Motion Pictures, 1894 to 1959 (4 volumes) published by the Library of Congress. Checking here reveals no less than 3 films bearing the title JAILHOUSE BLUES.

The first and earliest entry is a 1-reel film from Universal, dated March 10, 1927 and carries "Bluebird" after the title; probably a silent film.

The second is also a 1-reel film, sound, from Columbia and dated October 14, 1929, carrying "Columbia-Victor Gems" after the title.

In the March 23, 1929 issue of the CHICAGO DEFENDER, Page 7, there is a 2-line news note: "Mamie Smith will soon make her debut in talking pictures in THE BLUES SINGER." My research has been unable to corroborate the release of a film bearing this title. I suspect (as often happens in the motion picture industry) that the title was later changed and that this is actually Columbia's JAILHOUSE BLUES.

I also have a copy of the Film Continuity sheet for Columbia's 1929 JAILHOUSE BLUES in which the script throughout refers to "Smith" (last name only) along with Dusenberry, Muhaly and various other members of the cast. The Film Daily Yearbooks (alas, I've discovered) are capable of error and omission.

A few years back, when I was involved with NBC in the TV hour-long show CHICAGO AND ALL THAT JAZZ, I gave them the notes I had on the 1929 JAILHOUSE BLUES and the program's indomitable researcher Helen Kick located this early footage in Columbia's vaults but minus the sound (which was on disc). John Baker, another collector of jazz films, in Columbus, Ohio had copies of the rare discs and NBC engineers put the two together. A portion of this film was used on the show. There is no doubt that it is Mamie Smith and my continuity sheets double check against the film.

What I cannot explain is how three different motion picture companies over a span of 15 years can use identical titles. But Universal's 1942 film of that name does not list Mamie in the cast and from the looks of the cast, I doubt very seriously if Mamie appeared.

One more point, the Film Daily Yearbooks generally give two dates. The release date and the review date. The Library of Congress volumes give the copyright dates. All three are usually different.

PARADISE IN HARLEM, which Mr. Koerbel states is really a 1941 Monogram release called STOLEN PARADISE and which list among the cast such names as Esther Muir and Leon Janney - also list a "Maime Smith" (spelling theirs) with Nathaniel Shilkret as the musical director. I have not been able to screen STOLEN PARADISE and can't say for sure, if this is our Mamie Smith or not. It is possible, but until screened, I would leave it as "doubtful". I have, however, screened PARADISE IN HARLEM and assure you that Mamie Smith is in the film.

PARADISE IN HARLEM is a feature length film presented by Jubilee Pictures Corp. that also cast Lucky Millinder and his Orchestra, the Juanita Hall Singers, Frank Wilson, Sidney Easton, Edna Mae Harris, Alec Lovejoy and a host of other names familiar to Negro show business.

In PARADISE IN HARLEM, Mamie sings "Harlem Blues" by Perry Bradford although I feel this is Perry's earlier "Crazy Blues" updated with a Lucky Millinder arrangement. The press book for this film refers to PARADISE IN HARLEM as "The 'Gone With The Wind' of Colored Pictures" and boasts of "The Greatest Colored Cast Ever Assembled In One Picture." Mamie portrays "Miss Mamie" and in addition to her vocals, she has a featured role in the film.

PARADISE IN HARLEM is not listed in either the Film Daily Year books or the Catalog of Copyright Entries. I've discovered that a great many all-colored cast films are not so listed. Why this is so I cannot say except to guess that perhaps the companies that made so many of the all-colored cast films were not interested in protecting their copyrights.

As long as I'm at it, I may as well list the other films I know about which also feature Mamie Smith in the cast. I have not been able to locate prints of either of these films so I haven't screened them. However, I have press books on both and they reveal the following:

MURDER ON LENOX AVENUE - An International Roadshow Release with Mamie Smith, Alec Lovejoy, Norman Astwood, Edna Mae Harris, Sidney Easton, Alberta Perkins, The Rockland Dictators. Lyrics and Music by Donald Heywood. Directed by Arthur Dreifuss. It was billed as "A Modern Story of Harlem Life" with Donald Heywood's most singable and danceable score.

SUNDAY SINNERS - An International Roadshow Release with Mamie Smith, Norman Astwood, Edna Mae Harris, Alec Lovejoy, Alberta Perkins, The Nortons, and the World Famous Coral Gables Choir. Directed by Arthur Dreifuss. It is described in the press book as "A Dramatic Thunderbolt-A Conflict of Riff Raff and Righteousness."

Since all three films are International Road Show Releases, they carry almost identical all-colored casts and were probably produced within a very short time of each other. As near as I can place it, they were all made around 1940 or 1941.

As I continue to track down bits of jazz in elusive, almost forgotten films, I shall certainly bring further Mamie Smith appearances to your reader's attention. On the other hand, if any of your readers can help me out in the area of JAZZ & THE FILMS, I'd appreciate hearing from them.

Ernie Smith  
1364 Lexington Avenue, Apt 2-N  
New York, New York 10028



Compiled by Kunstadt

**FILLING  
IN  
DISCOGRAPHICALLY**

**CORRESPONDENCE**



Specht's Astor Hotel Orchestra, New York City, in 1922:  
(Recording at the Columbia Phonograph Studios)

Johnny O'Donnell, saxophone and clarinet  
Harold "Red" Saliers, saxophone and violin (vocalist)  
Chauncey Moorehouse, drums and traps, xylophone  
Russell Deppe, banjo and second piano  
Frank Guarente, trumpet  
Arthur Schutt, piano and arranger  
Francis "Sax" Smith, saxophones  
Don Lindley, trumpet and arranger  
Russ Morgan, trombone  
Paul Specht, violin-director  
Joe Tarto, tuba

PAUL SPECHT, ROMANCERS, GEORGIANS

Information and photo from William E. Toth, Bedford, Ohio

Gentlemen:

Just to clear up some of the strange statements which have shown up from time to time in RR, a photo from print is included of the famous Paul Specht Orchestra. This orchestra recorded waltzes under the name of ROMANCERS; as the GEORGIANS for the hot music. If you look at the date on the photo you will recognize the fact that they were one of the earliest hot, straight and waltz units in the business and that the personnel of this band was the ones that recorded and that the personnel was with Specht long before they went over to bands that became famous, later. My record collection goes back a long way, that had some of the most famous orchestras of the era--most of whom I heard personally and also danced to their music. I never considered a dance band worth its salt if one could not dance relaxed to their music. So-called jazz that is produced for exhibition could not have drawn a handful to even a dive dance hall just to stand and mope in awe. So the next time you say that so and so was pioneer or that one of the musicians never was heard of until he played with such and such a band; it would be better to check first to see who copied whom. Just to repeat a popular misconception is not precise research. Scan those names and the date and then let's start all over again.

JACK TEAGARDEN UNFORGETTABLES!

Information from Pete Pepke, No. Warren, Penna.

In a store normally carrying winter tires (which is what I was shopping for) I came on a 99¢ rack of records. It was in back of the anti-freeze, and considering that the music contained was far from cool, maybe it was correctly located. At any rate I picked up Camay (Division of Pathe Records, Inc., or actually Ltd.) #3009. It is a 12" lp entitled Jack Teagarden Unforgettables. Consulting the Howard Waters masterpiece, I find that the ten tracks (Lover, Georgia on My Mind, Jack Armstrong Blues, Stars Fell on Alabama, Down Yonder, Dark Eyes, Rockin' Chair, Wolverine Blues, That's What Makes The World, and That's A Plenty) were cut in 1952 for Snader telescriptions. I recognized Little Tea, Pud, Matty, and note that Marvin Ash, Mort Corb (or Kass Malone) and Ray Bauduc were on the date. Particularly interesting to me is the two girl duet in back of Jack on Chair. It is very well conceived and completed. Charlie was in rare form. A slip in the sleeve reads: "Due to the tremendous demand for this album and in our rush to fill the demand we did not notice a missprint that appears on the back of the album" - so they must be selling them. I was unaware of any other release of this material, and trust the information may be of some interest.

SUTTON 270 (follow up RR 64)  
Information from researcher, Phil Elwood, Berkeley, Calif.

SUTTON 270: BLACKBIRDS OF 1928, featuring Ethel Waters

OPENING MEDLEY (Dixie, I Can't Give You Anything But Love, Diga Diga Do, Porgy) Duke Ellington Famous Orchestra. 17 February 1933.  
I CAN'T GIVE YOU ANYTHING BUT LOVE. Ethel Waters with Duke Ellington Orchestra. 22 December 1933  
DOIN' THE NEW LOWDOWN. Mills Brothers and Cab Calloway with Don Redman Orchestra. 29 December 1933.  
I MUST HAVE THAT MAN. Adelaide Hall with Duke Ellington Orchestra. 7 January 1933.  
BABY! (of Mine, sic) Adelaide Hall with Duke Ellington Orchestras 7 January 1933.

\*\*\*\*\*

DIGA DIGA DO. Mills Brothers with Duke Ellington Orchestra. 22 December 1932.  
PORGY. Ethel Waters with Duke Ellington Orchestra. 22 December 1932.  
ST. LOUIS BLUES ("I'm On My Way", sic.) Cecil Mack Choir with Ethel Waters. 24 December 1932.  
SHUFFLE YOUR FEET ("Stroll Along Your Way", sic.) medley with BANDANA BABIES. Harry and Donald Mills; vocal, with Don Redman Orchestra. 29 December 1932.  
CLOSING MEDLEY (I Can't Give You Anything But Love, Doin' New Low Down, Must Have That Man, Baby). Duke Ellington Famous Orchestra. 17 February 1933.

THE MALE VOICE IS ETHEL WATERS! - Sutton LP SU - 270  
(Refer to RR64, p. 8) Information from Jack Bradley, New York C

I'd like to answer the question which Dave Bee poses in Issue 64(p. 8). He asks "who is the male vocalist with Ethel Waters in "I Can't Give You Anything But Love" (Sutton SU-270). The answer is that there is no male vocalist on this track. Miss Water sings the first chorus straight, then pays her respect to Louis Armstrong by singing the second chorus patterned after Louis' 1929 Okeh recording of this tune.

"QUARTER CENTURY OF JAZZ DISC" Issue 58, and follow-up in issue 64 on OCIE STOCKARD  
from researcher, Bob Healy, Alamosa, Colorado.

Let's set the issue straight and record it for posterity once and for all.

OCIE STOCKARD AND THE WANDERERS

Sept. 11, 1937, Dallas, Texas (Room D, Athletic Club) 4 to 6 PM. Ocie Stockard, banjo; George Bell, piano, Buster Ferguson, guitar; Harry Palmer, trumpet and probably clarinet, Robert "Buck" Buchanan, and John Brosky, violins, Wanna Coffman, string bass.

all prefixed BS-  
014022 AIN'T NOBODY TRUCK LIKE YOU (ME) Bb 7208  
014023 LONG AGO Bb 7208  
014024 WHAT'S THE MATTER Bb 7570  
014025 THERE'LL BE SOME CHANGES MADE Bb 7570  
014026 SAME THING ALL THE TIME Bb 7459  
014027 ONE OF US WAS WRONG Bb 7296  
014028 BLACK AND BLUE Bb 7652  
014029 HOW COME (YOU DO ME LIKE YOU DO, DO, DO) Bb 7459  
014030 PLEASE SING FOR ME (DOODLE-LEE-DO) Bb 8021  
014031 JUST BLUES Bb 7716  
014032 WHY SHOULDN'T I Bb 7296  
014033 TO MY HOUSE (BRING IT ON DOWN) Bb 7716  
014034 TURN YOUR LIGHTS DOWN LOW Bb 7652  
014035 WABASH BLUES Bb 8021

(CONTINUED ON PAGE 7)

**LOUIS ARMSTRONG RESEARCH**

by BOB HILBERT

No. 2

One of the many problems which faces the Armstrong discographer concerns the matter of alternate takes. Second takes of recordings featuring Louis are known on Paramount, Okeh, Decca, Victor and other labels. The problem is not only trying to identify and list all known alternate takes, but also to sort out which takes were used on dubbed reissues, especially on long play and extended play discs. We need your help. Please check your reissues and, if possible, compare them with the originals or with copies on which the take number issued is known.

So far, only two alternate takes have been nailed down in the 1932-33 Victor series. They are "That's My Home" and "I Hate to Leave You Now." There may be other alternate takes from this series, however, particularly from the last two sessions. (There is an unconfirmed report of an alternate take of "There's A Cabin In the Pines," for example.)

An easy way to determine which take was used on "Home" and "Hate" is by listening to the following phrases in Louis' vocals:

On "Hate", Louis sings "I hate to lose you now" as the last phrase just before his trumpet solo. This is take 1 which was recently reissued on Victor LPM 2322. On the alternate take 2, Armstrong sings "I hate to leave you now."

On "Home," Louis sings "Like they mean it too, Babe" on take 1 and "They really mean it too" on take 2, which was the take used on Victor LPM 2322.

CORRECTIONS

Brian Rust's invaluable discographical achievement, Jazz Records, A-Z, 1897-1931, has added much new Armstrong information. Naturally, even this monumental work is not perfect. For owners of the second edition, here are a few additions and corrections:

|          |                              |                                                 |
|----------|------------------------------|-------------------------------------------------|
| 404002-B | Tiger Rag                    | add to issues HJCA 108                          |
| 404412-D | Memories of You              | add OK 41463 (most copies)                      |
| 404412-E | Memories of You              | issued on Voc 3180 (may also exist on OK 41463) |
| 404413-C | You're Lucky to Me           | add OK 41463 (most copies)                      |
| 404413-E | You're Lucky to Me           | issued on Voc 3180 (may also exist on OK 41463) |
| 404420-A | Just A Gigolo                | also issued on Temple 531                       |
| 404421-C | Shine                        | also issued on Temple 531                       |
| 404871-A | You Rascal, You              | also issued on HJCA 108                         |
| 405060-2 | Wrap Your Troubles In Dreams | OK 41550, Col 37806                             |
| 405060-3 | Wrap Your Troubles In Dreams | Not know to be issued                           |

The impression is given that alternate takes exist of many titles which bear false matrix numbers and were issued on the Columbia 2500 and 2600 reissue series. All copies checked in this series so far have produced takes identical with those issued on the Okeh originals. Apparently, the numbers appearing on the Columbians were used as a pressing code and not matrices. Many issues which are not underlined (denoting that original stampers were used) are, in fact, dubbings. More on this later.

**THE GOLDEN AGE OF FOLK RECORDING**

FOUND: FIDDLIN' ECK ROBERTSON, BRADLEY KINCAID  
LOST: FRANKIE MARVIN

Information from Jim Hadfield, Richville, New York

A friend of mine in Texas found FIDDLIN' ECK ROBERTSON this past July and recorded him. Sent me a fine tape. I have Frankie Marvin under 11 different pseudos. (And there's more). I have tried to locate him but in vain. I've heard he's dead but Gene Earle thinks he is alive. Beats me??? I suppose you've heard Bradley Kincaid is recording again. Fine folk stuff.

EVERETT ROBBINS (see RR61)

Research from Herb Thruene, Milwaukee, Wisconsin

Your article on Everett Robbins was very good. The Blue Chip at W. Blue Mound Rd and N. Hawley Road has always been called Blue Dahalia, at least for the last 20 years. Bob Scobey and other bands played there. Can't find anyone who remembers it as Blue Chip. It's a one floor stucco building, sort of old Mexico or California style with quite a little parking space around. Back in the twenties this would have been near the outskirts of town. I have a brother-in-law who has a recording by Everett Robbins Syncopating Robbins on Autograph probably same as John Baker's. I haven't heard it for a long time.

More from Thruene. Wanted - Research on the following Victor recordings: How about some Victor research on Vi 19514 "Panama" by Henry Halstead. The only one I had I gave to Tony Parenti. AND Fred Waring's Orch (Electrical) version of Farewell Blues and Stack O Lee Blues (VI 21508). Master numbers are 28000 numbers apart!! Fits near Paul Whiteman! AND Phil Spitalny's Jackass Blues and Up And At 'Em (Vi 20108).

(Ed. note); We do not agree with Rust's general personnel given for the Fred Waring item (p684). Rust also lists Parenti as clarinetist/Altoist on above Spitalny item (p613). Tony has heard same and denies that he was a member of the orchestra or in the recording unit. The PANAMA listed above is one surprising item (N. O. R. K. overtones) (p266) This was also thought to contain Parenti. He has heard same and has denied his participation. Rust's personnel given for the Halstead item is in our opinion pure guess work. We would welcome Brian's sources of information BRIAN published the invaluable 736 page tome JAZZ RECORDS 1897 to 1931 A-Z just recently, - an absolute necessity for the discographical scholar.

TONY PARENTI (new discographical find)  
data from Ken Crawford, Pittsburgh, Penna.

Flash! Here's a great new TONY PARENTI find.

ARC mx 10559-2 "Ho Hum" Bob Haring & his Orch. Or2252  
ARC mx 10560-3 "Let's get Friendly" " " " "  
ARC mx 10561-? "It looks like Love" B. Haring O. Label?

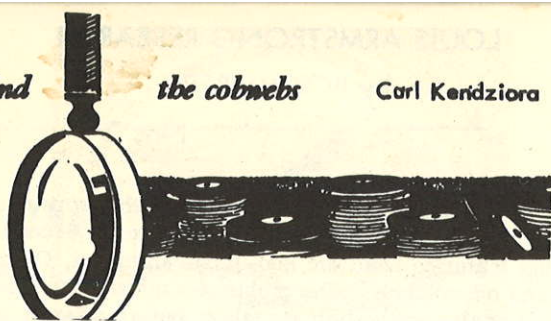
I only have the first 2 titles. Never heard the 3rd one. Tony takes a real terrific solo on "Let's get Friendly", and a good short solo on "Ho Hum". Date for this ARC session is April 15, 1931.

Please mention this to Tony when you see him.

WILLIE LEWIS of Sam Wooding European fame  
reported by Hal Flakser, Brooklyn, N. Y.

In a recent interview with veteran jazz reedman Willie Lewis, Mr. Flakser has learned that Willie Lewis recalled recording with Clarence Williams, Eva Taylor and Edgar Dowell. He further mentioned Okeh and Black Swan as possible labels. Research!!!





We're still vainly looking for some data on New Flexo sent to us by some readers. So, in the hope we'll find it to add to what we already have, we'll hold off until next time our updating of the New Flexo story. Meanwhile we have a note from Dan Mahony that Bert Wyatt of England is interested in a listing of all known Phantasie Concert and Symphony Concert issues. So, here are all the known records in the files of these two labels (not including non-USA items on Symphony Concert). First, Phantasie Concert:

- 14204 (pasted over Lyric 4204) *also on Concert Record #1001B*  
Buddha (12021)/Caravan (12020)  
Both sides as by Charles Pauly's Jazz Syncopaters.  
Lyric masters; on Lyric as Yerke's Jazzarimba Orchestra)
- 14250 (one of two couplings)  
A. Gypsy Blues (15121-B)/B. Wang Wang Blues (15106-A).  
A. as by Farrell's Orchestra/B. as by Elite Dance Orch.  
(15121 & 15106 are Olympic catalog numbers. A. on Black Swan 2025 as by Henderson's Novelty Or. but it is actually Irving Weiss and His Ritz-Carlton Orch. as labelled on Olympic)
- 14250 (second coupling)  
Weary Blues/Wang Wang Blues  
Both sides as by Rudy Graham's Dance Orchestra.  
(Probably from Cardinal)
- 14253 (label claims "Plays Exclusively for Phantasie Records")  
A. Molly/B. Bring Back My Blushing Rose (C 692-1)  
A. as by Charles Pauly's Dance Orch./B. as by Victor Stuart's Orch. (From Cardinal; second side shows Cardinal master)
- 14257 (From Cardinal)  
El Relicaro (C 697-1)/Mississippi Cradle (C 701-2)  
As by: Rudy Graham's Dance Orchestra/ Graham's Novelty Orchestra. (C 697 on Clarion 1106 as by Joseph Knecht's Waldorf-Astoria Orch.)
- 14260 (From Cardinal)  
Yoo Hoo (C 727-1)/Baby Face (C 724-1)  
As by: Chas. Pauly's Dance Orchestra/Rudy Graham's Novelty Orchestra. (C 727 on Clarion 1109 as by Clarion Dance Or. and on Melva 8011 as by Melva Dance Or. C 724 on Clarion 1112 as by Ben Selvin's Novelty Or.)
- 14261 (From Cardinal)  
You Taught Me To Care (C 746-1)/Ilo (C 726-3)  
As by: The Colonial Novelty Orch./Chas. Pauly's Dance Orch. (C 746 on Clarion 1110 as by Raderman's Dance Orch. C 726 on Clarion 1109 as by Clarion Dance Orchestra.)
- 14262 (From Cardinal)  
Rosie Cheeks (C 745-1)/Moon River Waltz (C 725-1)  
As by: The Colonial Novelty Orch./Rudy Graham's Novelty Orch. (C 745 on Cardinal 2057 as by Harry Raderman's Novelty Orch. and on Clarion 1110 as by Raderman's Dance Orch. C 725 on Cardinal 2057 as by Selvin's Novelty Orch. and on Clarion 1111 & Clearstone P 118 as by Ben Selvin's Novelty Orchestra)

- 14803 (pasted over Lyric 4803)  
Comrades of The Legion (14088)/General Mix-up of the U. S. A. (-) Both sides as by Phantasie Military Band. (First side also on Clarion 601, Clearstone S 1003, Royal 10119 and Triangle 11288. Second side also on Clearstone S 1004 and Triangle 11288.)
- 15211 (Pasted over Lyric 5211)  
Wonderful Pal (12046)/I left my Door Open (12042-2)  
As by: Home and Long, vocal duet/Walter Dale, tenor solo.
- 15216 (pasted over Lyric 5216)  
Daddy, You've Been A Mother To Me (14027)/Hiawatha's Melody of Love. As by: Thomas F. Jamieson/Thomas F. Jamieson & Allen Turner./ (14028). (Label claims both artists "Sing exclusively for Phantasie Records")
- 15241 (From Cardinal)  
Drifting Apart (633)/Held Fast In A Baby's Hand (675)  
Both sides as by Walter Whitlock, tenor solo.  
(Same coupling on Clarion 3001 as by Charles Harrison. Ed Kirkeby verifies that it is, indeed, Harrison and provides recording dates of Jan. 20, 1921 and March 23, 1921 respectively).
- 15242 (From Cardinal)  
Sunny Tennessee (C 689-4)/Sleepin' Pretty Pretty (C-688-3). As by: Walter Whitlock, tenor solo/Allen Turner, baritone solo. (Label again claims exclusivity for Phantasie Records. C688 is really Charles Harrison and C 689 is Vernon Dalhart, per Ed Kirkeby, and the recording date is Aug. 11, 1921 with remakes on Aug. 30).
- 15243 (From Cardinal)  
Malinda (C 702-2)/Down At The Old Swimming Hole (C 705-1) As by: Allen Turner, baritone solo/Helman & Lyons, duet. (C 702 on Clarion 3005 as by Vernon Dalhart under title "Ain't You Coming Out Malinda". C 705 on Clarion 3005 as by Ernest Hare & Billy Jones).
- 15246 (From Cardinal)  
Tuck Me To Sleep (C 750-1)/Plantation Lullaby (C 706-2). As by: Stanley Kirby, tenor solo/Walter Whitlock, baritone solo. (C 750 on Cardinal 2052 as by Irving Kaufman under title "Tuck Me To Sleep In My Old 'Tucky Home". C 706 on Clarion 3007 as by Vernon Dalhart. Verified by Kirkeby-Recording date: Aug. 30, 1921).
- 15248 (From Cardinal)  
Dapper Dan (C 749-1)/Honolulu Honey (C 748-1)  
As by: Stanley Kirby, tenor solo/Thos. F. Jamieson & Allen Turner, vocal duet (Upon listening, this turns out to be a vocal solo!) (C 748 on Clarion 3007 as by Vernon Dalhart, Melva 8012 as by James Belmont and Royal 10105 as by Frank Dalbert. C 749 on both Cardinal 2052 and Clarion 3008 as by Irving Kaufman and on Royal 10105 as by Fred Troutman. Kirkeby verifies the Dalhart side and gives the recording date as September 22, 1921).
- 15902 (pasted over Lyric 5902)  
The Ninety And Nine (14013)/Softly And Tenderly (14010). As by: Arthur Reed, tenor solo/Arthur Reed and Walter Dale, vocal duet.
- 15904 (pasted over Lyric 5904)  
A. Onward Christian Soldiers (-)/B. Nearer My God To Thee (-). Both sides as by Phantasie Male Quartet with Orchestra. (Lyric as by Lyric Male Quartet).

- 17201 (From Cardinal)  
Want Some Loving Blues (C 731-3)/Dangerous Blues (C 747-1) Both sides as by Josephine Baker, vocal blues. (Same coupling on Clarion 3009 as by Dorothy Dodd. Kirkeby verifies the artist's name as Dorothy Dodd and gives the recording dates: C 731 on Sept. 15, 1921 and C 747 on Sept. 22, 1921).

Now to Symphony Concert:

- 14258 (From Olympic)  
A. All By Myself (15120-A)/B. Ain't We Got Fun (15116-A). As by: Castleton's Dance Orch./Broadway Dance Orch. (15120 and 15116 are Olympic catalog numbers. Credits on Olympic are Bennie Krueger's Orch. and Earl Fuller's New York Orch.).
- 21137 (pasted on Olympic 14103)  
A. Henry Jones Your Honeymoon Is Over/B. I Ain't Afraid of Anything Dat's Alive. SCR label on "A" side had peeled off-credit unknown/Billy Edwards, comedian with Orchestra.  
(Credit on "A" side of Olympic is Al Bernard & Ernest Hare, comic duet with Orchestra. Credit on "B" side probably is Al Bernard).
- 21143 (pasted over Olympic 17102)  
A. Forgotten (17102-A)/B. Somewhere A Voice is Calling (17102-B). Both sides as by Charles Billings, Baritone with Orchestra. (Olympic credits both sides to Percy Hemus).
- 21144 (pasted over Olympic 17103)  
A. At Dawning (17103-A)/B. Macushla (17103-B)  
Both sides as by John Manning, tenor with Orchestra. (Olympic 17103 and Banner 2016 both bear this same coupling and both credit it to Charles Harrison, tenor with Orchestra).
- 21179 (pasted over Olympic 15114)  
A. Saturday (15114-A)/B. Kharmine (15114-B)  
Both sides: Joe Johnson's Novelty Dance (sic).  
(Credits on Olympic 15114: Lanin's Roseland Orch./Merry Melody Men).
- 31133 (pasted over Olympic 15121)  
A. Canadian Capers (15121-A)/B. Gypsy Blues (15121-B) Both sides as by Al Hofman's Dance Orchestra. (Olympic credits both sides to Irving Weiss & His Ritz-Carlton Orch. See Phantasie Concert 14250 for Gypsy Blues. "A" also on Puritan 11095 and Banner 1019. "B" also on Black Swan 2025 and Banner 1021).

Note that those Phantasie Concert issues which are pasted over Lyric records bear catalog numbers created by adding a "1" prefix to the Lyric catalog number. Thus Lyric 4204 becomes Phantasie Concert 14204 and Lyric 4803 becomes Phantasie Concert 14803, etc. It is also obvious that 14803 was not issued later than 14262, since the former derives from Lyric and the latter from Cardinal which postdates Lyric.

Label of the Month: Our label this time is a 1920 label which apparently derived completely from Lyric and which was obviously very short-lived. It is entirely possible that the entire catalog was issued in one fell swoop! The label is Concert Record and our accompanying cut illustrates the "A" side of the first issue, Concert Record 1001. The label is gray, yellow, black and white; as follows: Label name in white, yellow-bordered letters, on a black band across the middle of the label. Above, a black-and-white, on buff (yellow-dots-on-white) background, of a conductor leading a large orchestra. Lower half of label, gray with black titling. At bottom, in white, maker's name: Concert Record Mfg. Co., New York.



Data for our specimen, Concert Record 1001: A. Cairo (12052)/B. Caravan (12020). Both sides as by Concert Jazz Orchestra. In the wax of the first side, in addition to the Lyric 12000-series master number, are the Lyric and Concert Record catalog numbers: 4201 B and 1001 A. Similarly, on the reverse are: 4204 B and 1001 B. Both sides on the original Lyric issues are credited to Yerkes' Jazzarimba Orchestra.

Concert Records were advertised and listed ("Advance List of October Concert Records") in an advertisement of two full pages in Talking Machine World of September 15, 1920, by Concert Record Mfg. Co., 145 West 45th St., New York. Price was given as \$1.00. A single catalog number series, the 1000's, included all types of selections: dance, popular vocal, standards, grand opera, etc. The label is thus dated as of 1920. Possibly it may not have survived beyond that year. At any rate, copies are so scarce that the "Syndicate" has seen only half a dozen copies all told. The catalog range, as listed in the advertisement, is from 1001 to 1069. Those we have actually seen range from 1001 to 1030. *(I have #1001, 1006, 1016, 1024, 1030, 1033)*

All examples seen have 12000-series Lyric master numbers; and all bear the catalog numbers of the original Lyric issues in the wax, as well as the Concert catalog numbers. If you will note the listing of the first Phantasie Concert (14204 pasted over Lyric 4204) above, we might note that in the wax of that Lyric was the Concert catalog number 1001 B as well as the Lyric number 4204 B. This shows that the Concerts were being produced while the Lyrics were still also being pressed. No trademark information for Concert Records has been found. That, dear readers, is all we know about Concert Records! Can anyone add anything?

Plaza 5000 series: We are back again with more numbers in this series. We give master number, tune title, artist credit and the label and catalog number from which the data were obtained. If the artist credit and recording date are given instead, this is data from Ed Kirkeby. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5569 (page 10)

Send all comments, additions, corrections, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine. That's too much for now.

#### FILLING IN DISCOGRAPHICALLY (STOCKARD)

(Note: There were alternate takes on BSO 14027 & 28, probably take 2 issued in each case. All items were recorded as by THE WANDERERS, and changed prior to the first release.)

Recording data from Victor. Personnel from Fred Hoeptners original interview with Ocie!

To further your enjoyment, give a listen to Smoky Woods and His Woodchips, also recorded by Bluebird. Similar acc. and hot!



We have dug deep into our archives and have unearthed what we consider a fabulous treasure of arguments about the birth and development of jazz. A series of facts and non-facts appeared for a number of weeks in the Dramatic Mirror of late December 1918/early 1919. This is the 3rd installment. There is a great deal of new information here. Some will be of great research value.

## Sophie Tucker's "Shimmie" Claim

**D**URING the past few weeks some newspapers and theatrical trade journals have been analyzing, criticizing, and advertising the Jazz and Shimmie movements, and since this new form of rhythmical grace or vice has cornered public attention about 472,000 persons are putting in a claim as being the originators and inventors of Jazz, Shimmie, and Nightie Wiggles. Personally I don't know who invented it, any more than I know who owned the tree from which Adam copped the apple. We have been paying for that apple ever since, and every time any one of us looks at a Shimmie dance in a cabaret a Bronx or a Dubonnet costs just twice as much. The other night I dropped into Reisenweber's, where Sophie Tucker is ace, king, queen, and jack of the Shimmie stuff. I told her what I had been reading about the Shimmie inventors, and when I finished, she said:

"Most of the birds that say they introduced the Shimmie stuff never heard of it until about three years ago. One of them offered to work for me a few years ago for little or nothing, just to get a start in the show business. The other day a man was arrested for doing a Shimmie dance, and when the judge asked him why he shouldn't be sentenced to prison for life, or something like it, he said that he didn't see any wrong in it, because folks had been doing it for years before he ever heard of it. 'Why,' he said, 'Sophie Tucker used to do the Shimmie stuff fourteen years ago in the German Village in a modified form, and she's been doing it ever since.'"

"When I was known as a coon shouter," Miss Tucker, went on, "I executed a Jazz and Shimmie rhythm with every song. As inventors of Jazz and Shimmie these other birds are wonderful aviators—their imagination takes such long flights. But don't wake them up. Just let them dream, for I'm getting the stuff that buys Liberty Bonds."

February 8, 1919

## —More About the Origin of Jazz—

### "Stale Bread" and Jazz

And still historical data about the birth of jazz keeps coming in. Harry Huguenot, of the "East Is West" company, playing at the Astor Theater, rises to offer some facts. According to Huguenot, the first organized jazz band dates back to one Stale Bread of New Orleans. Here's Huguenot's contribution:

"I have been reading with interest the articles relative to the origin

of the 'jazz band' and am in a position to give the truthful facts to your readers that may help to clear the situation. Being born and raised in New Orleans, the following statement is absolutely correct: Whether the question involved is regarding the origin of the word 'jazz' or the 'jazz band' is hard to determine, but some twenty years ago a newsboy in New Orleans began to attract attention by his originality. This boy was known as 'Stale Bread,' and during the procedure of his sales he entertained with a harmonica. The success of this little stunt led to the combination of other musically inclined newsboys and the result was that one day there appeared on the main street of New Orleans

### 'STALE BREAD'S SPASM BAND'

of five or six instruments of original construction, made mostly from cigar boxes and half barrels. The bass fiddle, constructed and played by Stale Bread, was the center of attraction. This band grew in proportion and played all the latest airs of the period with an attempt at the present jazz effects. Stale Bread became blind and was cared for and educated by Miss Olga Nethersole. At this same time there was a social organization in New Orleans composed of young business men, numbering about one hundred. An orchestra was formed by some of the musical members, consisting of the piano, guitar, cornet and bass fiddle, played respectfully by Gus Shindler, Yellow Nunez (a Spaniard), (cornetists name forgotten) and myself. The addition of Frank Christian, another guitarist, prompted Yellow Nunez to purchase a clarinet, and then from the clarinet began to flow the wierdest blue notes one ever heard. After a week of practice Nunez had these blue notes arranged as cadenzas, and I am firmly of the opinion that this was really the first 'jazz' effect in an orchestra. The orchestra became known as the

### 'RIGHT AT 'EM'S RAZZ BAND'

and continued successfully for some time. I mentioned above that it was some twenty years ago, but a correct idea of the time can be ascertained by the fact that our star number was Bill Bailey, *Won't You Please Come Home*. This orchestration was brought direct from New York by one of the members and we were the first to play it in New Orleans; incidentally *Frankie and Johnnie* was an old selection."



SOPHIE WAS DOING THE SHIMMY IN 1905!

## EDDIE CANTOR

(PART 2 - CONTINUED FROM ISSUE 64)

John McAndrew

Cantor was very active in charity work, and in the late thirties made a record in London, the proceeds of which were to be donated to The Combined Christmas Committee. It was LAMBETH WALK/SAYS MY HEART-LITTLE LADY MAKE-BELIEVE, a fine little Cantor nugget, on which he was accompanied by AMBROSE AND HIS ORCHESTRA (DeF-6741).

There appear to have been no others until, in 1941 he recorded a flock of his old hits for Decca and two platters for Columbia; The Columbias were IF YOU KNEW SUSIE! THE ONLY THING I WANT FOR CHRISTMAS (35325) and MARGIE/LITTLE CURLY HAIR IN A HIGH CHAIR (35428). Subsequently SUSIE and MARGIE were reissued as #2 of Columbia's Archives Series.

The Deccas were all excellent: MAKIN' WHOOPEE/YES, SIR, THAT'S MY BAB (3798); OH, GEE, OH, GOSH, OH, GOLLY, I'M IN LOVE/THEY GO WILD, SIMPLY WILD OVER ME(3873); NOW'S THE TIME TO FALL IN LOVE/WE'RE HAVING A BABY (4314); MARGIE/MA (23723); ALABAMA BOUND/YES, SIR, THAT'S MY BABY (24597); YOU'D BE SURPRISED/IDA (23987). Since the 23,000 series were released several years later, the YES, SIR is the same as on the earlier blue-label release.

In the mid-forties Eddie made a children's album and another narrative one that need not be considered with the straight pop song listings. He also did a few sides, once again of his old hits, for PAN-AMERICAN, of which I am able to find evidence of only MAKIN' WHOOPEE/JOSEPHINE PLEASE NO LEAN ON THE BELL (044).

Victor made a last stab at the BLUE BIRD label about 1949, and amongst the few releases may be found THE OLD PIANO ROLL BLUES / I NEVER SEE MAGGIE ALONE (30-0010) by Eddie Cantor. A little later, he did a new version of PIANO ROLL BLUES with LISA KIRK and SAMMY KAYE (Vi 20-3751). This was coupled with JUKE BOX ANNIE featuring the same trio.

In 1954 Warner Bros. produced THE EDDIE CANTOR STORY, perhaps a hair's-breadth better than the tried-and-true Success Story mold to which 99% of such biographical sagas are fitted relentlessly. Keefe Brasselle was probably the best Eddie Cantor they could have found, and Eddie himself did the singing.

Warner Bros. at that time had not yet entered the record field, and it was Capitol that released the sound-track recording on 10" LP-467. It was technically dazzling, as it should be by 1954, and Eddie sang his old songs as of old. However, the over-all effect was sometimes of a rush job as if supervised by some sage who believed the only way you can make old material palatable is to do it as fast as possible. There were 15 of Eddie's gems on the LP: SUSIE, MARGIE, IDA, MA, JOSEPHINE, BYE BYE BLACK-BIRD, MAKIN' WHOOPEE, WHEN I'M PRESIDENT, ONE HOUR WITH YOU, HOW YA GONNA KEEP 'EM DOWN ON THE FARM, PRETTY BABY, YOU MUST HAVE BEEN, etc., YES SIR, THAT'S, NOW'S THE TIME, etc., and ROW, ROW, ROW.

Simultaneously, Decca dug deep into their vault to cash in on the film and came up with another LP (DL 5504) including most of those previously enumerated.

In 1957, on Victor's short-lived Vik label, Eddie Cantor appears to have done his final recording. There had been some speculation about them, as he had been seriously ailing for several years before this; yet he had done the sound-track album for Warner's film after he had been stricken in 1952, and the final batch of sides clearly states, "Recorded June 1957, in Hollywood, California."

Once again Eddie trod the old familiar but never tiresome ground: YES, SIR, THAT'S MY BABY, IF YOU KNEW SUSIE, MAKIN' WHOOPEE, HOW YA GONNA KEEP 'EM DOWN ON THE FARM, JOSEPHINE, PLEASE NO LEAN, MA, MARGIE, IDA, and

a handful never before recorded, WAITING FOR THE ROBERT E. LEE, BALLIN' THE JACK, AIN'T SHE SWEET and BABY FACE.

That was the last on records of Eddie Cantor... but not the last release. About five years later, Audio Fidelity gave us EDDIE CANTOR; FEATURING SONGS, STORIES AND ANECDOTES, FROM HIS CARNEGIE HALL CONCERT. The date is not mentioned, probably because it was many years ago, but it was in 1950.

It is a glowing, nostalgic tribute to a great performer, and a closer glimpse of him than any of his many other releases have been able to afford. One is disappointed that it was not possible to include many more of the songs he did so well... there are less than a dozen of them. No doubt there was sufficient material for a two-record album, but perhaps the expense would have been excessive, especially since the one record has been a resounding flop. It is a shameful commentary on the comedian's former fans and the record-buying public. True, he was no Jolson on wax, but surely there could have been enough of a response at least to repay Audio Fidelity for their courageous effort, but they have suffered the same fate in attempting to preserve other stars of yesteryear for posterity... Arthur Tracy and Eddie Jackson, for example.

-finit

## reminiscing in TEMPO by Frank Kelly

"WHERE ARE THEY ?? "

FRANK SIGNORELLI, of Memphis Five fame, plays piano on many radio-TV jingles you hear around the clock that are mostly made in New York's jingle factories.

The late CONNIE IMMERMANN who produced those Cotton Club revues years ago - and sponsored Connie's Inn where Don Redman, Fletcher Henderson held forth in the 30s, was manager of New York's Kenny Steak Pub where Herman Chittison played pretty piano.

ERNIE MATHIAS, former Red Nichols trumpeter-arranger was employed at Douglas Aircraft in Los Angeles when not clubbing around L.A. with his combo.

MED FLORY, ex-saxman with Herman, Kenton, Thornhill, etc., was doing weekend dates in L.A. with Jerry Gray and Charlie Barnet, also recordings with Gray, Barnet and Ray Anthony. When not band gigging Med has TV acting jobs on such as Perry Mason, 77 Sunset Strip, various Westerns etc.

PEG LEG BATES, the one-legged tap dance of vaudeville fame from the 30s on, is owner of a successful resort called Peg Leg Bates' Country Club in N.Y.'s Catskills Mountains.

When not blowing around Chicago, JOE MARSALA is a salesman with Seeburg International, manufacturers of juke boxes, Brother, MARTY MARSALA (tp) blows on Windy City dates. ADELE GERARD, jazz harpist and Joe Marsala's wife is currently inactive in music, but there is no telling when she'll reactivate.

PHIL BRITO, who was a very popular World War II recording and radio vocalist has been recovering from illness and is planning a comeback.

FRANKIE QUARTELL, ex-star trumpeter with Paul Specht's main band, operates the Park Lane Lounge in Chicago which caters to the younger crowd (only music is a juke box) when not working greater Chicago club dates with Lou Breese and other Windy City leaders.

MONICA LEWIS who sang on her ex-husband's (Bob Thiele) Signature label and who did early TV singing and acting, nowadays acts on Hollywood TV shows.

If you want to again dance to the music of ANSON WEEKS' music, you can hear him at San Francisco's Sheraton-Palace hotel or dig his Fantasy records.

RAY PERKINS, composer of Under a Texas Moon and other song hits, also a prominent 30s network singing pianist, is promotion manager of radio station WSPB in Sarasota, Florida.



[illegible]